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Orchestral
Training
Program
1981-82

OTP-16

THE OTP CHAMBER ORCHESTRA



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THE OTP CHAMBER ORCHESTRA

JUDITH SOMOGI
CONDUCTOR

MARTHA COLLINS
SOPRANO

FRIDAY, DECEMBER 18 AT 8:15 P.M.

MACMILLAN THEATRE
EDWARD JOHNSON BUILDING

Season's Greetings!

Brooklyn-born, Juilliard trained, JUDITH SOMOGI is the first woman to take up a permanent music directorship of a North American symphony orchestra (Utica) and will soon be the first woman conductor of the Frankfurt Opera when she assumes this post in the 1982-83 season. Earlier this year, she was the first woman to conduct a world premiere at the New York City Opera. Judith Somogi made her debut with the New York Philharmonic in 1977, and since then has appeared with many orchestras throughout the States such as the Oklahoma City, Milwaukee, Syracuse, Long Beach, Duluth, and Austin Symphonies as well as the Tulsa Philharmonic and the Chataqua Festival Orchestra. In addition, she has led the opera companies of San Francisco, San Diego, and Tulsa to name but a few. In 1982 she will make her debut with the Berlin Symphony Orchestra. The Orchestral Training Program is proud to present Miss Somogi in her first appearance in Canada.

MARTHA COLLINS, a native of Ottawa, began her classical voice training in 1977 with Mona Kelly Bernardi. In 1978 she was the recipient of an entrance scholarship to study at the University of Toronto's Faculty of Music. While there she studied with Irene Jessner, Greta Kraus, and John Coveart. Miss Collins won the Faculty of Music Talent Award in September 1980 and the Arco Stratas vocal scholarship. She made her CBC radio debut in the spring of 1981 in a joint recital with the out-standing mezzo-soprano, Catherine Robbin, in Ottawa's National Art Centre. Martha Collins participated in numerous musicals and as a member of the chorus in many operas, particularly with Festival

NOTES

Mendelssohn's *Overture to A Midsummer Night's Dream* is a work of youthful genius. Written at the age of seventeen, the work sparkles with imagination, delicacy, and elfin humour. Mendelssohn was greatly inspired by his reading of the classic German translation of Shakespeare by Schlegel. The overture clearly follows the action of the play, distinguishing the four dramatic levels of: a) the supernatural rulers, Oberon and Titania; b) the fairies and elves, including Puck - Oberon's henchman; c) the mortal lovers -- Theseus and Hyppolita, Lysnader and Hermia, and Demetrius and Helena; and d) the rustics, including Bottom. For those of you who are not familiar with the very complicated story of *A Midsummer Night's Dream* let it suffice here to say that it involves an argument, a love potion, a man being transformed into an ass, mixed-up lovers, and finally, a total resolution. The music paints these characters and their antics beautifully from the first chords introducing the fairy kingdom rulers, Oberon and Titania, through the shimmering strings portraying the fairies and elves to the braying of Bottom the donkey, and the energetic Bergomask dance of the simple rustic folk.

Nuits d'Ete, Op. 7, was written in the 1830ies. Using the texts of six poems of Thèophile Gautier, who is most famous for his theory on Art for Art's Sake - the preface to the novel *Mademoiselle de Maupin* (1835) where he expounds that nothing useful could be beautiful, all beauty must be useless, Berlioz married words and music to create an example of the French Romantic style at its zenith.

Beethoven's *Symphony No. 2 in D major* was written in the summer and fall of 1802, a time of severe personal torment as Beethoven finally realized that, beyond a doubt, he was soon to be totally deaf. The bright, songful nature of the work is surprising as it belies Beethoven's anguish that was so poignantly expressed in the Heiligenstadt Testament which he wrote at the same time in the rural town of Heiligenstadt where he had been sent by his doctors to avoid the noise of Vienna. This Testament is a tragic epistle of despair at his fate explaining his erratic behaviour and telling of his rapidly failing hearing.

The first performance was in Vienna on April 5, 1803 at an all Beethoven concert featuring in all, three premieres: the *C minor Piano Concerto* (with Beethoven as soloist); the oratorio, *Christ on the Mount of Olives*; and the *Second Symphony*. The *Symphony No. 1* was also featured. Beethoven's *Symphony No. 2* may seem to us as being one of his more conservative works; however, its great rhythmic energy and drive was shocking to its first audience and caused one Leipzig critic to describe the work as a "...pierced dragon, which will not die...wild with rage, (it) still deals furious blows with its tail, stiffening in the last agony."

OTP'S NEXT CONCERT:

FRIDAY, JANUARY 15, 1982, 8:15 P.M.
ROYAL CONSERVATORY OF MUSIC CONCERT HALL

L O R A N D F E N Y V E S
CONDUCTOR AND SOLOIST

Mozart, *Violin Concerto No. 5*
Mozart, *Sinfonia Concertante for Winds*
Enesco, *Suite d'orchestre*
Haydn, *Symphony No. 8 ("Le Soir")*

PROGRAMME

- Overture to A Midsummer Night's Dream Mendelssohn
(1809-1847)
- Nuits d'Été, Op. 7 Berlioz
(1803-1869)
- Villanelle*
Le Spectre de la Rose (The Ghost of the Rose)
Sur les Lagunes (On the Lagoons)
Absence
Au Cimetiere - Clair de Lune
(At the Cemetery)
L'île Inconnu (The Unknown Island)

INTERMISSION

- Symphony No. 2 in D major, Op. 36 Beethoven
(1770-1827)
- Adagio molto - Allegro con brio*
Larghetto
Scherzo
Allegro molto

The principal players for this evening's concert are: Janet Allen, concertmaster; Yvonne Hou, second violin; Shaun Elder, viola; Cora Kuyvenhoven, cello; Marilyn McKeen, bass.

The extra players for this evening's concert are: Anne Marie Monaco and Lise Vaugeois, horn; Julie Umbrico, harp; Rick Jatiouk, tuba.

SUMMER NIGHTS

Translated by Elizabeth Fiske

VILLANELLE

When the new season has come,
When the cold is over,
We two will go, my sweet,
To pick lilies-of-the-valley
in the woods.
Our feet scattering the pearls
Which are seen quivering in
the morning,
We will listen to the black-
birds
Whistling.

The spring has come, my sweet!
This is the month blest by
lovers,
And the bird glossing its wing,
Perched on the edge of this
mossy bank
To talk of our beautiful love,
And say to me in your gentle
voice:
'Always!'

Far, very far let us wander,
Startling the hidden rabbit and the
deer
Which stoops to admire its great
antlers
Reflected in the pool.
Then let us go home, happy
and content;
Twining our fingers for baskets,
Let us carry back wild strawberries
From the woods.

THE GHOST OF THE ROSE

Raise your closed eyelids
Softly touched by a virginal
dream;

I am the ghost of the rose
Which you wore last night at
the ball.

You took me still pearled
With the watering can's
silver tears,

And through the starlit
festivities

You strolled all the evening
with me.

Oh you, the cause of my death,
Have no power to drive away
My rose-red ghost who will
dance

Each night at your bedside.
Have no fear that I shall
claim

A mass or De Profundis;
This fragrance is my soul,
And I come from Paradise.

My fate was worthy of envy;
Many a man would have given his life
To have such a beautiful death,
For I have your breast for my tomb,
And on the alabaster where I rest
A poet wrote with a kiss:
'Here lies a rose;
All kings will envy it.'

ON THE LAGOONS

My lovely one is dead;
I will weep for ever.
She carries my heart and soul
With her to the tomb.
Without waiting for me,
She has returned to heaven;
The angel who led her
Would not take me too.
How bitter my fate is!
Ah! without love to set
out on the sea!

The white creature
Lies in her coffin;
To me all nature
Seems to be wearing mourning!
The forgotten dove
Weeps, weeps thinking of the
absent one.
My soul weeps and feels
Deserted too.
How bitter my fate is...

Over me the huge night
Spreads itself like a shroud;
I sing my sad ballad
Which only heaven hears.
Ah! how beautiful she was
And how I loved her!
I will love no other woman
As much as I loved her.
How bitter my fate is...

ABSENCE

Return, return my well beloved! Between our hearts such a
Like a flower far from the sun, distance!
The flower of my life is closed Such a space between our kisses
Far from your rosy smile. A bitter fate! O hard absence!
O great and unappeased desires!

Between us now, so many plains,
So many towns and villages,
So many little dales and mountains
To weary any horses' hooves.

AT THE CEMETERY

Do you know the white tomb
Where a shadowy yew sways
With a plaintive sound?
On the yew, a pale dove,
Sad and lonely at sunset,
Sings its song.

3.

It seems that under the soil
The soul wakes to join
The lament, and weeps
For the sorrow of being
forgotten;
It complains like the dove,
Very softly.

5.

The flowers, fragrant at
night, half shut,
Waft perfume faint and sweet
Around you,
And the phantom with vague
gestures
Stretches his arms out to you,
Murmuring; 'You will come back?'
yew

2. A tune aching tender,
At once enchanting and deathly,
Which hurts you,
And which you long to hear for
ever;
A tune like the sigh in heaven
Of an angel in love.

4. On the wings of music
One senses a memory
Slowly returning;
A shadow with an angel's
shape
Passes in a quivering beam of
light.
White veiled.

6. Oh! nevermore will I walk
Near the tomb as evening
closes
Its dark cloak,
Or listen to the pale dove
Singing from the top of the
yew
Its plaintive song.

THE UNKNOWN ISLE

"Tell me young beauty,
Where do you wish to go?
The sail puffs out its wing,
The breeze is going to blow!

The oar's of ivory,
The flag of watered silk,
The helm of finest gold;
I have an orange for ballast,
For sail an angel's wing,
My ship's boy is a seraph.
Tell me, young beauty...

Shall it be to the Baltic,
To the Pacific Ocean,
To the Isle of Jave?
Or else to Norway,
To pick the snow flower,
Or the flower of Angsoka?
Tell me, young beauty ...

"Take me," said the beauty,
"To the faithful shore
Where love lasts for ever!"
"That shore, my dear,
Is hardly known to all
In the land of love."
Where do you wish to go?
The breeze is going to blow!

the
Bob
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THE 1981-82 OTP CHAMBER ORCHESTRA

Listed alphabetically with birthplace in brackets. All participants are Canadian citizens or permanent residents of Canada.

VIOLIN

Janet Allen (Halifax)
Randy Balzer (Abbotsford)
Atis Bankas (Lithuania)
Regina Bankas (Lithuania)
Julie Dixon (Toronto)
Alison Eldredge (New York)
Fred Heger (Calgary)
Alan Horgan (England)
Alex Hou (Shanghai)
Yvonne Hou (Shanghai)
Rachel King (Vancouver)
Philip Sarabura (Toronto)
Carolyn Smith (Winnipeg)
James Stone (Peterborough)
Edna Wolteger (Rome)

VIOLA

Shaun Elder (London)
Kathleen Hogan (St. John's)
Laurel-Howard (Winnipeg)
Catherine Jillings (Regina)
Cathy Martin (Grande Prairie)

VIOLONCELLO

Karen Henderson (Winnipeg)
Cora Kuyvenhoven (Lethbridge)
Alice Ratzlaff (Abbotsford)
Susan Round (New Westminster)

BASS

Marilyn McKeen (London)
James Vivian (Grand Falls)

FLUTE

Janet Ogryzlo (Vancouver)
Dominique Soucy (Chicoutimi)

OBOE

Suzanne Lemieux (Québec)
Karen Rotenberg (Toronto)

CLARINET

Carol Ascroft (Montréal)
Douglas Sanford (Chatham)

BASSOON

Jacqueline Martinuk (Powell River)
Shannon Peet (Edmonton)

HORN

John Ramsey (Smith Falls)
Bonnie Worthen (Minneapolis)

TRUMPET

Susan Barber (Toronto)
John Kargut (Saskatoon)

TIMPANI

Nicolas Kompridis (Greece)

ROYAL CONSERVATORY OF MUSIC

Ezra Schabas, Principal

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